TUITION on all Fretted Instruments is given at **54/55, Piccadilly, London, W.1**

PICKINGS

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ISSUED FOR BANJO, MANDOLIN AND GUITAR ENTHUSIASTS

No. 32. JUNE, JULY. 1939.

ARRANGING A MEDLEY

By EMILE GRIMSHAW.

The first essential, of course, is to select a group of songs which, in addition to being popular, are suitable for rendition on fretted instruments, particularly the banjo and guitar.

The next important consideration is the key in which each tune has to be played. Because of its open octave string which is so useful for shifting from a low to a high position, the finger style banjo is the instrument above all others that demands most attention being given to this question of keys.

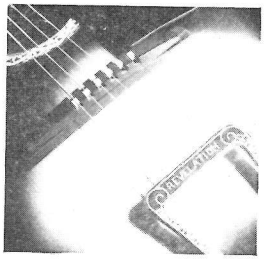
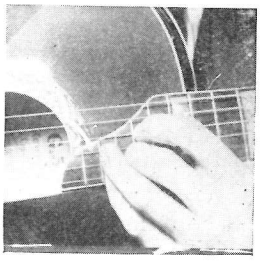
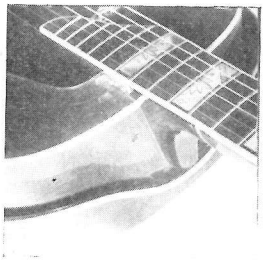
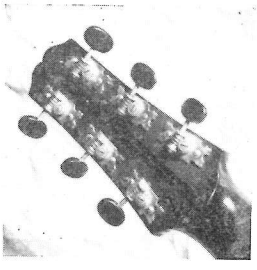
If the medley is to be orchestrated, it is advisable therefore that the first part arranged should be for the solo or first finger style banjo. The safest keys are C, G and F major and their relative minors. If the melody of a song can be kept within the approximate compass of the human voice, so much the better.

Having decided on the most suitable keys for the songs, the latter have now to be fitted together with the following considerations in view: the keys must modulate naturally; the style and tempo of song must be varied in order to avoid monotony; there should be a bright opening or special introduction, and a particularly outstanding number must be reserved for the finish.

This important preliminary necessitates the expenditure of a great deal of time, thought and experiment. If the reader will refer to a first part of the newly published "Musical Memories" he will see how the above ideas and suggestions have been carried out.

The special number reserved for the end is "Soldiers in the Park"—the tune perhaps better known as "Oh, Listen to the Band"—Jack Hylton's signature tune. This melody is also suggested in the four bars opening introduction in march time which leads into "Song of Songs" in the same key of G major. This is followed by "Rose in the Bud" in the key of C major; "Where my Caravan has rested" (F

REVELATION

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major); "When the Sergeant Major's on Parade" (in two-four march time and inserted here to vary the tempo and brighten up the medley); "Un peu d'amour" in slow two-four time, key of C major; "I Love the Moon," also in C major but giving a varied effect because of its three-four time signature, and as a finish the afore-mentioned "Soldiers in the Park" in the brighter key of G major.

Having completed the finger-banjo part, the next part to arrange is that for the piano. Here, the necessary transpositions will have to be made to the new keys so that they conform with the banjo part already written. This piano accompaniment (which should be a mixture of rhythmic chords, counter melodies and re-inforcement of the original melodies) will be found a useful guide when subsequent parts are written.

I next arrange (in the order given) parts for bass-banjo or mandocello; first mandolin; second mandolin and third banjo or mandola. Much of the music for bass-banjo part will be found on the lower stave of the newly arranged piano accompaniment; the first mandolin part will contain the melody part throughout with cued in counter-melodies in small notes to be played in bands when other instruments are featuring the original melody or theme.

The second mandolin provides counter-melody, rhythmic accompaniment or reinforces the original melody in unison or an octave below. The third (plectrum) banjo or mandola supplies a deeper part to complete the harmony.

The scoring of the above parts requires careful thought and some skill; in comparison, the writing of the remaining parts for first plectrum banjo, second banjo and solo guitar is quite a simple and straightforward task.

B., M. and G. orchestral players will be glad to know that the new number "Musical Memories" like "Skaters' Waltz," "Operatic Memories" and "Show Boat" contains parts for Hawaiian guitar, contra-bass and drums. These parts will be included in all our future orchestrations for banjo, mandolin and guitar.

If any club using our published band arrangements would like a part for Hawaiian guitar, contra-bass or drums and will apply direct to me at 54-55, Piccadilly, a part will be specially arranged (if it is not already available) and will be supplied at the usual nominal advertised price.

Full details of the New Big Arrangement for Fretted Instruments

MUSICAL MEMORIES

are given on the back page

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A NORWICH TRIO

Here is a picture of Mr. Ray Beaumont, the popular professional banjo entertainer, of Norwich, and his two sons who are both exceptionally clever guitarists.

The youth on the left, who is seen with his Revelation guitar, entered a local amateur competition recently at the Agricultural Hall, and with his partner, Mr. Derek Page, reached the final. There were over sixty competitors and the adjudicator, Mr. Herman Darewski, highly congratulated the two players when he handed them their Diplomas.

Mr. Ray Beaumont is a successful teacher of banjo, guitar and mandolin; he is the local agent for Emile Grimshaw instruments and will be pleased to demonstrate his "Vivavox" banjo to anyone who will call on him by appointment at 84, Magpie Road.

Accessories and Innovations for Players

E.G. adjustable wrist-rest for banjo	3/-
Polished aluminium finger-plate for banjo ...	8/6
Finger-plate for guitar (white)	9/-
Pocket Metronome for finding the correct tempo	1/6
E.G. Foot Rest, Adjustable and folds flat ...	5/-
E.G. Guitar Stand	13/6
E.G. Mute for Banjo	1/4
E.G. Superex Vellum, 11 inch stretched ...	12/6
E.G. Superex Vellum, 14 inch unstretched ...	10/-
Non-tip Banjo Bridge, ½ or ⅝in. high	1/-
E.G. Music Binder, opens flat	2/-
E.G. String Case: Leather **3/6**; Leatherette ...	2/6
Tuning Fork, Best Quality G or A	2/6
Pitch Pipe, single note, G or A	8d.
Fret Wire, per yard	1/-
Music Carrier, Grained Leatherette	4/6
Spic Spanner, adjustable	1/6

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GUITAR TREMOLO

Why do we so rarely hear the tremolo effect on a plectrum played guitar? Sustained musical sounds are important, and any musical instrument on which a sound cannot be sustained must suffer a very serious handicap.

There are many orchestras in this country where banjoists who play only finger style take the lead and are never able to give a minim or any other long note its proper value. A finger-style banjoist can of course tremolo with his finger tip, but the tone is usually so weak (particularly on the inside strings) as to be scarcely of any use in orchestral playing. The plectrists will always be more efficient in either quartets or orchestras.

Every plectrum guitarist should practise tremolo playing. Chords that are marked with a pause sign will sound better when played tremolo, and slow movements in chords can be given an organ-like quality of tone if they are sustained with a smoothly played tremolo effect.

It is even possible to play a sustained melody, as in a waltz, with an unbroken tremolo whilst providing on the same instrument a staccato accompaniment on the second and third beats of each bar by extending the stroke where required, as explained in exercise 47 of the Grimshaw Guitar Method.

In an orchestra, while one guitar is playing the usual accompaniment, another guitar might tremolo the melody as in the first movement of "Skaters' Waltz" or might tremolo a mandola part if this latter instrument should be missing.

The Famous American Composition

TIGER RAG

Arranged as a **Plectrum Guitar Solo** with 2nd Guitar accompt.

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How To Play
MATADOR
The New Spanish Guitar Solo

By JUAN LOPEZ

The correct tempo of this solo as shown at the commencement of the introduction is M.M=120, which means that when the sliding weight of a metronome is set at 120, every beat of the pendulum must represent a crotchet duration of sound. Players who do not possess a metronome will be interested to know that when a metronome is set at 60 every beat of the pendulum will be one second in duration. As the metronome time of "Matador" is 120, two crotchet beats will have to be played every second, and as there are twelve crotchet beats in the four bars introduction, the time occupied by the playing of these should be exactly six seconds. The second hand of a watch or clock can therefore be used in order to ascertain the correct speed at which the solo should be played.

The player should be careful to place a strong accent on each note immediately following a bar line and when, as in the introduction, bars contain both melody and accompaniment, the former must be given prominence over the latter.

Strongly defined accent is of special importance in this type of Spanish music, all chords (with the exception of the second of each pair of semi-quaver chords) should be played with staccato downstrokes and a strict unvaried tempo should be maintained from start to finish.

All players of "Matador" are advised to observe the several indications of varying degrees of volume. For example, the first two bars of the introduction should be played very loudly and the third and fourth bars, which contain exactly the same notes, should be played quietly so that the music sounds almost like an echo. The second movement (A major) commencing at the third bar fourth line should start quietly in order to allow the effective crescendo to be obtained in bars five to eight.

"Matador" is recommended as a good showy number for use in the Guitar contests at the forthcoming Federation Rallies.

ENORMOUS SUCCESS.
You'll never tire of playing it.

MATADOR

by Juan Lopez.

Plectrum Guitar Solo with part for 2nd Guitar

"AMATO"
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Exquisite Tone

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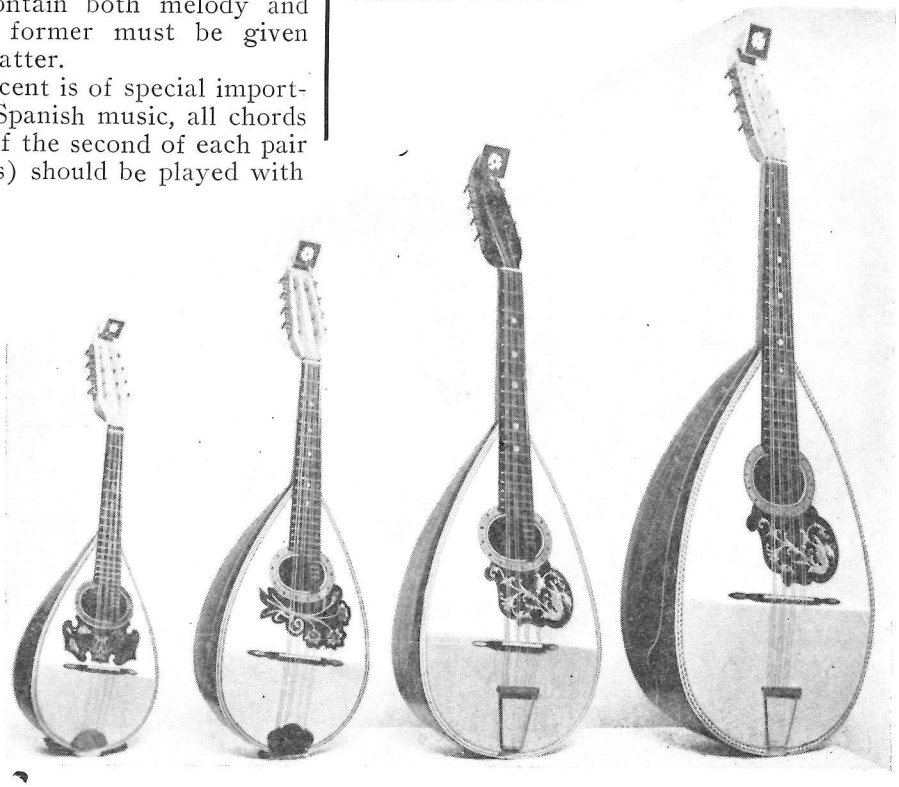
Exceptional Value



MANDOLIN 6 Guineas | TENOR MANDOLA 7 Guineas | OCTAVE MANDOLA 9 Guineas | MANDOCELLO 12 Guineas

Each of the above instruments is supplied complete with strong handsome case.

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PICKINGS

FROM OTHER PAPERS

REPRESENTATIVES of seven nations met at Broadcasting House, London, yesterday—to stabilise Concert Pitch.

They will try to negotiate an internationally accepted note A, the note to which orchestras tune. It varies at present in different countries from 435 to 442 vibrations a second of a musical string or reed.

The standard British A is a note of 439 vibrations; this conference is being asked to stabilise it at 440. *"Daily Express."*

IS it because it is so very lowbrow that the poor old banjo is so sadly neglected by the B.B.C? —*'Strummer', Great Yarmouth.*

"Radio Times."

THE girl was very young, evidently; and equally evidently she was not used to the iron discipline of the theatre. For she, already dressed and made-up for the performance, was peeping from the stage-door into the street. Thus she was in the act of committing what is one of the deadliest sins for a performer. She was placing herself in such a position that she could be seen by members of the public—and not on the stage.

No experienced actor or actress would dream of doing such a thing. Nor would they be seen about the front of the theatre even in ordinary clothes. One well-known comedian, whose name you would recognise in a moment, got himself into hot water in his early days in the West End: quite innocent of all intent to offend, he went to the box-office to buy some tickets for friends. It was hours before the show and he was in his street clothes.

No matter. The stage-manager told him off in no uncertain voice. The barrier between "the front" and "the back" may be invisible; but it is high, wide and thick. *"Evening News."*

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"DURA" all wire covered banjo 3rd ... ... 6d.
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3 SOLOS FOR MANDOLIN

by EMILE GRIMSHAW

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MOONLIGHT Barn Dance
PIERROT and PIERRETTE

Solo and 2nd Mandolins, Guitar and Piano.
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LESLIE DOUGLAS in
HENRY HALL'S BAND

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JACK PAYNE'S BAND

WILL HERBERT in the
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STEVE GAUNA in
ALFREDO'S BAND

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WITH HALF THE EFFORT

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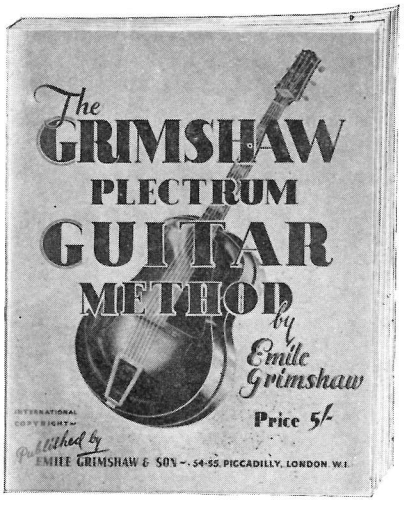

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Harmony Essentials as applied to the guitar.
Various styles of plectrum playing.
Four, five and six-string chords fully explained.
Rhythmic strokes. Syncopation. How to develop good tone.
63 Exercises with explanatory text.
How to succeed in the Dance Band.
How to play Blue Notes.
How to play the guitar and read from a piano part.
Major and Minor scales and chords.
Dictionary of commonly used Musical Terms with Definitions and Pronunciation.
How to play Tremolo. Self-accompanied melody.
How to develop rapid execution.
9 Guitar Solos. 10 Guitar Duets. A Guitar Trio.
How chords are formed.
Song chorus with different styles of accompaniment.

JEFFERY BROTHERS

The above photo reproduction shows a couple of excellent players as they appear in their vaudeville act.

"Overture Medley"; "Operatic Memories"; "The Lost Chord" and selections of popular songs are particular favourites with audiences and many important engagements have been fulfilled in London and the provinces.

The Jeffery Brothers have an extensive repertoire of duets and use E. G. "Superex" banjos and a "Hartford" guitar.

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JOTTINGS

In a recent issue of "Pickings," a reference was made to the excellent broadcast by the Kentucky Minstrels of a specially arranged medley of banjo songs in which the Kentucky Banjo Team play an important part. A record of this number has now been issued by H.M.V. and is obtainable from any local gramophone dealer.

The Salford B., M. & G. Club has been re-organised and is now the Manchester and Salford B., M. & G. Club. The new Secretary, Mr. S. Higginbottom, 283, Plymouth Grove, Manchester, will be pleased to hear from local players who would like to join.

The Test Piece for B., M. and G. Bands at the forthcoming Blackpool Rally, on Sunday, September 24th, will be "Operatic Memories." The following additional parts (M.S.) are now available for the band arrangement of this number: Hawaiian Guitar 1/-; Contra-bass 2/-; Drums 2/6.

The Romford B., M. and G. club made a successful appearance recently at a concert organised by the Romford Special Constables at the local Masonic Hall. The following items were played: "Man the Guns"; "Everlasting Waltz"; "Down the Mall"; "Show Boat"; "Gay Nineties" and Nigger Minstrels. The twenty members appeared in costume and have been engaged for a further concert. The Secretary: Mr. H. C. Smith, informs us that "Martial Moments" and "Skaters' Waltz" recently added to the library have proved an instantaneous success.

Maximum effects cannot be produced from any fretted-instrument unless all the strings are changed periodically. A covered string is useless if the outer wrapping is broken; gut strings will gradually fray, and mere exposure to the air will cause them to perish in course of time. Plain wire strings that were once true may become false through constant pressure against the frets or because they are rusty. Strings should therefore be examined from time to time and replaced as found necessary.

The solos that a player likes best will probably be the ones he *plays* best. It does not however follow that these will be the ones an audience will prefer. Public players have to try and ascertain what their listeners will be likely to appreciate. Many solos that will appeal to an audience of fretted-instrument players will probably fail to make the least impression on an audience of non-players.

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Selected from our large stock of SECOND-HAND & SLIGHTLY SHOP-SOILED INSTRUMENTS.

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REVELATION G.5 GUITAR, perfect condition, complete with plush-lined case	23	0	0
REVELATION HAWAIIAN GUITAR. Shop-soiled demonstration model, in case	13	13	0
OLYMPIA GUITAR, in case. Excellent condition	3	10	0
HARTFORD GUITAR, late model, in case	6	0	0
E.G. "REVELATION" GUITAR, 16 gn. model, with case	8	8	0
HARMONY GUITAR. Pearlette fingerboard, canvas case ...	2	2	0
GENUINE PANORMO GUITAR, perfect condition	9	9	0
MICHIGAN GUITAR, complete in case	2	2	0
HARTFORD HAWAIIAN GUITAR and case. New condition ...	6	10	0
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REVELATION DE LUXE GUITAR, in case	16	16	0
HARTFORD 12 GUITAR, in case ...	7	17	6
REVELATION 16 Gn. GUITAR, *f* holes, latest model, in case ...	12	12	0

	£	s.	d.
STEWART BANJO, 5 strings, 12 in. vellum. Expensive model, complete with case	5	10	0
E.G. MAJOR 4-string BANJO, in case	7	10	0
HARTFORD 16 Gn. TENOR-BANJO and case	7	7	0
WINDSOR TENOR-BANJO, in case	3	3	0
BARNES & MULLINS ZITHER-BANJO, in case	4	4	0
JEDSON TENOR-BANJO, 11 Gn. model, in velvet-lined case ...	5	5	0
BARNES & MULLINS BANJO, 12 Guinea model, in case	5	5	0
C.E. BASS-BANJO, 14½ inch vellum, perfect condition, with case ...	6	6	0
VAN ALLEN TENOR-BANJO, in case	2	2	0
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TEMLETT BANJO, in case	2	2	0
E.G. SUPEREX BANJO, good condition, in case	9	9	0
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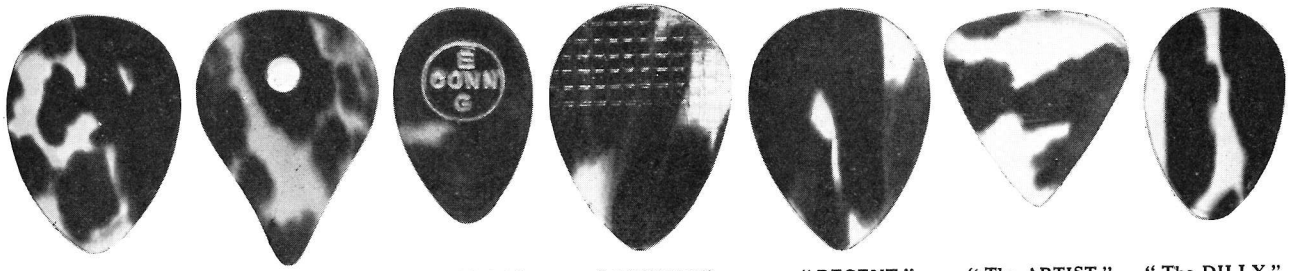

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MUSICAL MEMORIES

Arranged by EMILE GRIMSHAW

which includes the following immensely popular songs:—

ROSE IN THE BUD (Dorothy Forster)
WHERE MY CARAVAN HAS RESTED (Hermann Lohr)
UN PEU D'AMOUR (A Little Love a Little Kiss) (Silésu)
I LOVE THE MOON (Paul Rubens)
SONG OF SONGS (Moya)
WHEN THE SERGEANT MAJOR'S ON PARADE (Longstaffe)
SOLDIERS IN THE PARK (Oh, Listen to the Band) (Monckton)

A Feature Number for B., M. & G. Orchestras, B., M. & G. Soloists or Club Community Players.

Test Piece for B., M. & G. Bands at the Federation Contests in October next.

Arranged as a BANJO SOLO in two ways for both finger and plectrum styles of playing; PLECTRUM GUITAR SOLO; and MANDOLIN SOLO. Second parts are available for the aforementioned instruments, and MANDOLA, 2nd TENOR-BANJO, MANDOCELLO, 3rd BANJO and BASS BANJO parts for Orchestras and small combinations of players.

Solo and 2nd Banjos. (finger or plectrum style) ...	1/6	Complete with Piano part	2/6
Solo and 2nd Mandolins	1/6	„ „ „ „	2/6
Plectrum Guitar Solo and 2nd ...	1/6	„ „ „ „	2/6
Piano accompaniment	1/–		
2nd Guitar, Banjo or Mandolin part	6d.		
2nd Tenor-Banjo, 3rd Banjo or Mandola			6d.
Bass-Banjo or Mandocello			6d.

M.S. Band Parts available for Hawaiian Guitar, 1/-; Contra-Bass 2/-; Drums, 2/6 net.

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